

BAZAAR

This publication is the result of an exhibition and a fashion show in two different unrelated places around the same time in Shanghai towards the end of 2013 hosted by Bazaar Compatible Program (BCP), a non-profit space at Xinhua Market and Bank, MAB Society, a commercial gallery that invited us for the fashion show event.

Over a couple of weeks 26 artists from China, France, Germany and the USA inserted their works and performances throughout Xinhua Market, a local Shanghai market place that caters predominantly to low or regular income patrons and doesn't usually attract the new arising class of high income earners who goes shopping by cars in supermarket and upscale malls. BCP's space served as info station where each artist presented a concept and location sketch to give people a hint to where to look and what to expect. The mostly conceptual works ranged from record and garment sales sound installations, objects, paintings, drawings, photographs, stickers, videos, photos and performances to the generation of electricity from fruits, faked corporate IDs and all kind of give-aways rendering shopping a surprising experience. This was just to name a few things that expected people at this marvelous market that is at risk to disappear for redevelopment in the soon future.

The diversity of works involved all kind of different boutiques as well as the market space as such and engaged them with various functions. This encouraged the visitor to become a flaneur whose gaze glided across products, services and people alike to scan for beauty, excitements and great art in unexpected ways. Some participants worked directly with the sales people and asked their trade to be passed on turning Adrianna Liedtke into a goose slaughterer or Mara Pieler into some fake Ikebana artist using primarily plastic toys as base material. Xu Meng mimicked a special behavior by quite some sales people that could be observed frequently at the market: he just slept on a stand during his performance. The performance of ilazki – a woman artist who goes by her first name – simply consisted of playing some Chinese board games and was also doubling what waiting people at a temp-agency a few entrances over did on a regular basis though this performance also entailed a good learning component on the part of the non-Chinese players not familiar with the details of this game.

Quite some work dealt with the display of products and intervened by adding things either typical or untypical. Rutherford Chang had his The Beatles, White Album and poster displayed at a hairdresser next to some Chinese hair beauty. His double vinyl record and the cover consisted of 100 juxtaposed sound tracks of originals as well as visual layers. Vincent Naba inserted some classical three color striped Chinese packing fabric under a glass top and packed up some tea pot on display – together with Frédéric Sanchez this fabric was also used as a back drop for the fashion show held a week later; Jennifer Ojukwu hang some poster style Shanghai photograph resembling a tourist agency ad between shops; Hélène Deléan altered some turning vertical neon display filled with the sweet request "Say something unique about you" and

mounted it outside the BCP space; [Frédéric Sanchez](#) used the shoes of a small shoe shop and color-stamped a series of papers hanging above the lined up shoes on a wall; A different kind of intervention was the one of [Monika Ehret](#) who - with the rigorous and impressive mind of a trained pharmacist - numbered one hundred products she could find in a store with small stickers going from 1 – 100 as if creating a new taxonomic order in all the mess she encounters. An act of surprise and generosity as well as an invitation to communicate was at the heart of [Manon Soupizon's](#) drawings that were simply put into hand bags with some drawings with an email address and a "Please, write me" written on the back side.

[Stefanie Sprinz](#) and I had our tailor made copied garments disappear next to similar clothing for sale, which added to those projects that had barely any visibility and couldn't even shock people with their comparatively high price tags given this economic environment. Sprinz asked simply the regular sales price of the Swedish designer jeans she had copied and was wearing with a price tag of about 100 €. The quasi-identical copy carried the authentic label taken from the original. For my Sports Jacket, a copy of a 1960s Austrian brand Kunert made of early synthetic materials which was worn by my mother, I asked for twice the production price which had pushed the garment in the financial territory of an original Adidas. Invisibility was also the virtue and modus operandi of [Jessyca Beaumont](#) who placed lose color pigments on a small tray above our heads so they could disperse throughout the space when the wind picked

up. Visible but not looking like art was also a piece by [Morgane Porcheronun](#) who depicted some pseudo emails on some dumpling making kitchen items that were put up for sale in a shop that sells stuff like that. Roland Lauth's sound piece gained visibility through speakers in the info box that played a remix of a Chinese pop song. The last piece that could be discussed in terms of invisibility was the work of [Samuel Starck](#) which was never finished but quite a bit in the making: He covered a plaster statue of Voltaire with some kind of funky graffiti lines and used the info space – the actual BCP stand at Xinhua Market – as his personal studio. It wasn't really clear whether this all was a performance or an attempt to finally finish some art object that has no real place on such a market where even the most non-sense objects had an air of practicality and use. The original Voltaire bust he acquired in a fine art shop outside the China Art Academy in Hongzhou, and made a lot of sense for all those who studied realistic drawings for the entrance examen.

A group of people decided to use Xin Hua market as if to decorate or to simply display something relatively independent of the site: Deyi Studio was hanging some chalk boards with color rings, calling it "Slippers;" [Shaw Xu Zhifeng](#) made some installation with some fine cords and some chairs in an empty booth and displayed some square barcode entitled "Loading..." throughout the place, with some displayed even promenaded outside the market with the help of some bike ad; [Jan Nicola Angermann](#) put up his oversized self made stickers of some flying fabulous creature



entitled Fuvoma, Enkabo, and Ravokuhi which not only got stuck on some walls at the market but also throughout Shanghai; [Théo Masson](#) displayed comic strip drawings with the proverbially telling title "Things will change" and displayed them in a variety of market shops. With the help of her studies in mathematics [Jasmin Huber](#) translated the market layout into number relationships through isomorphic transformations and triangulations resulting in abstract drawings and "topological objects", she called "Triangulation" representing the non changing invariants or nucleus of the place. Her mathematical exercises she compared with the Mah-jongg games practiced all day long by the waiting women for an ad hoc daycare services that was adjacent to the stand of the BCP. That is also the place her "triangulation" work was displayed.

When most projects were somehow welcomed by the shop owners some were met with suspicion or even quickly removed after the opening of the show due to miscommunication, incomprehension or simply because they proofed to be disturbances for daily business. [Victor Remere's](#) electricity production wok that needed 4 potatoes to power a miniature lamp on a fruit and vegetable stand didn't make it very long and we had difficulties to recuperate the quasi lost or discarded artwork towards the end of the show; [Kenneth Dow](#) and [Florian Model's](#) collective fake corporate identity piece that consisted of labeling a flower shop as a pop-up out-post of the renowned Shangart Gallery was removed already the next day and met little sympathy on the side of the host; But their project still has it's functioning internet site www.bazaar-shanghartgallery.com that is so intriguing and confusing that you can't tell whether it is the one made by Dow and Model or that of the real Shangart gallery who took over and re-appropriated even their idea. But the least fortunate participant was [Verena Sprich](#) who got the permission to be an apprentice for some Chinese baking but then got canceled before the opening.

WOLPERTINGER

Wolpertinger, creatures created from the parts of all sorts of animals, represent an ideal for me. Every animal I take parts from is known for its special abilities: an owl is wise and patient, rats are tenacious and survive almost everywhere. We all know about sayings from fairytales based both on observation and a lot of fantasy. People try to attain various abilities to deal with everyday life, to make a career, to impress others or to satisfy themselves, so the more abilities and qualities you have, the more complex your person becomes: A Wolpertinger. For me, they're a reminder of what I want to reach and want to be. They're part of my own Utopia and form their own mythology.

These mixed creatures are as old as humanity, Stone Age men made cave paintings and sculptures of them. Almost every culture around the world has developed creatures like these with great diversity. There are combinations of humans and animals like the Sphinx or Ammut of the Egyptians, or the Gorgons, Pegasus and many more by the Greeks. Muschuschhu was the holy animal of the Babylonian god Marduk, which was a scaly being, with the forelegs of a lion and the legs of an eagle, the tale of a scorpion plus the double horns of an Arabic Hornviper. The Azteks had Quetzalcoatl, a feathered snake. Just to name a few. These creatures were good or bad gods, deamons, accomplices of gods. I think it was easiest for these ancient cultures to illustrate what they could not explain by taking the things they knew and putting them together to create something godlike. To anthropomorphize also seems to be a human necessity which keeps this topic interesting for me.

The name Wolpertinger was created by imaginative Bavarian craftsmen of the 19th Century. The creatures themselves were made from different stuffed animals and sold as mythical beings to trusting tourists.



BEATLES

Created by layering 100 unique copies of The Beatles' White Album, this 96 minute double-LP captures how every copy of the iconic album has been distinctly shaped by its history, both visually and sonically. The 45 year-old albums, with scratches and physical imperfections accumulated with age, all play slightly differently, causing the 100 layers to gradually drift out of sync over the course of each side.

The gatefold cover and disc labels are composites of the weathered and graffitied originals. Also included is a 24 x 24 inch poster insert featuring images of the individual covers. This album was made from an ongoing collection of over 900 first-pressings of The White Album.



LOOKING FOR SOME FUN

"Looking for some fun?
If you could live anywhere in the world,
where will it be and why?
If money were no obstacle, what
hobbies would you have?
Tell something unique about you."

Whith this light box, i'm proposing a kind of signage for the space in the bazaar. On calling out to walkers, it questions the idea of location and of individuality, two values of our society really linked with art's intervention. With the movement of rotation, it makes a repetition and give an obsessive meaning to thoses questions.



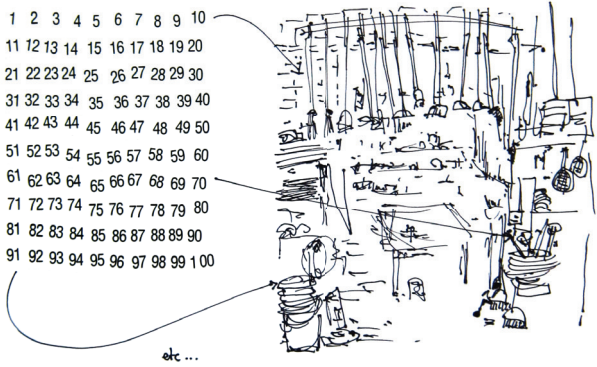
NUMBERPROJECT

„Those who learn to count forget to recount.“ Is this true? What do we use numbers for? One way, the one we often complain about, is that we fear that „all will be only numbers soon“. The individual is reduced to several „numbers“ that have to be filled into countless forms or are used to verify that you are a person. You have to use them if you want to get money from a cashdispenser or do internet shopping.

But what about the other way round? Numbers can also give individuality back. This is what I did at the bazaar. I chose a household supply store for my project. There you have a lot of staple articles that all look the same. To stick an individual number on it, made the 100 articles unique in simple and also subtle way. Some numbers will be spotted by customers, others won't. All the numbered articles were left at the shop to be sold at their time and start their history that my be recounted „once upon a time“.

When I came back some days later, the shop owner told my about another effect of the numbers. The customers thought that they might were price labels and get confused.

1- 100 - 2013.12.02
Stickers on objects from the market



OUTSOURCING KUNERT,
SYNTHETIC, AUSTRIA, 1960s/2013

After the death of my father this year, we had to empty out the family house. In the attic I found an old sports jacket my mother must have been wearing in the 1960s or even before since I can't remember it. It immediately caught my attention for its unusual design and reminded me of the sports outfits my grandmother had produced in St. Anton /Arlberg, a high end ski resort where she was the leading tailor for decades into the 1960s. She was designing and custom tailoring ski outfits for high end clients including royalties who frequented Zürs, Lech and St. Anton.

To my surprise the garment I found was not made by Wilhelmina Triendl but by KUNERT, Austria, a company that exists since 1949 and is in spite of fierce international competition still doing well and producing in Vorarlberg, right where I was born and lived for 19 years. This region of Austria is very small and has only 380 000 inhabitants but operates still a strong innovative textile sector that includes also WOLFORD, a world wide brand.

For this work, I not only copied the original design but made a dozen variations of it. It is interesting that due to lethal international competition from low costs producing countries around the world most European or American textile companies have either folded or outsourced production around the world.

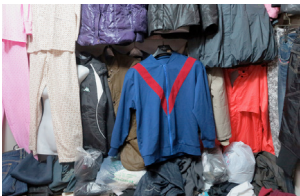
Apart of the company and outsourcing history and context, I am also interested in the special use of stripes by this KUNERT sports jacket with which I play with colors. Today, this specific design looks to us very unusual since the world wide strength of ADIDAS and PUMA featuring always their branded design stripes on the sides, unified the world wide application of stripes.

It is also interesting to note, that the original label features very prominently the word SYNTHETIC, since this was innovative new textile technology and people seem to have embraced synthetics over organic and natural materials which is the current trend. I might add here that when I grew up some of the local small rivers changed their colors and consistency on a daily basis. The water would be one day natural, then totally yellow, or green or blue and come with 2 meter high bubbles that even pushed onto the crossing streets. As kids, we were quite amused by this spectacle, looked at it as a natural phenomena since nobody ever told us that this might have been hazardous. In the 1970s, in particular after the oil shock of 1973/74 the mood got very grim and the



many companies closed down. Atop of that energy crisis with which many companies couldn't cope new environmental restrictions were put in place which helped the exodus of companies and forced those remaining to reinvent themselves. KUNERT obviously has succeeded in this. GANAHL TEXTILES - unrelated to my family - was only one very big former local textile company that folded around that time after nearly 200 years of existence.

For the exhibition BAZAAR, SITE COMPATIBLE PROJECTS, in Shanghai, I decided to offer my jackets for sale. A garment sales person in this given market place included my copy of the KUNERT, AUSTRIA jacket next to his merchandises and make it somehow organically disappear.





- Mask integrated clothing

MIC CLOTHING

Based on China’s pollution value while on a current visit in November, December 2013 it exeeded the pollution index of 500 and once could barly see accross the street

Hence, people started to wear masks and it became a very common outdoor feature to which I got so quickly used to. This gave me the idea to this Mask Integrated Clothing series.

below find also some individual mask in fine (real) woolen suit and (fake) silk garments.

All masks are made after 3M masks and have pockets for exchangeable extra fine dust filters common for this type of protection



MAHJONG

On the Bazar Compatible Program, I chose to do a performance. It was very simple : four chairs, one table, a white tablecloth for remember the white cube and a mahjong, a traditional Chinese game. People understood quickly that it was a place for play. They start to teach me and we play during three hours. There was young, old, men, women, Chinese and foreign people playing. The particularity of the act of play is that it is abolishing borders (language, gender...). The place was very appropriate because it took place in a popular Chinese bazar. The Bazar Compatible Program tries a full immersion, and I try to do a performance in the same way.

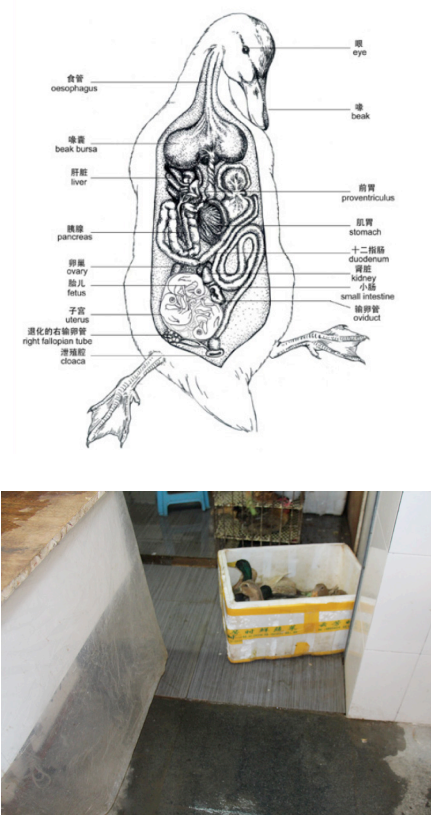
18



EAT ME. BEING A BIRD AFTER ROMANTICISM

What you will need: sharp knife, container of water, container for offal, scalding pot and a means for heating it, pot or large bowl for carcass, sharp scissors.

Hold the duck snugly so you can cut the head off entirely. Once your duck is dead, the rest is pretty easy. When the bird has bled out and stops flapping give it a good hosing down. Wash the feet and press down on the abdomen while rinsing with the hose to force any feces. Dunk the carcass into scalding hot water for about one minute. Pluck the feathers as best as you can and dunk in scalding water again if you can't remove all of the downy feathers. Once you have the carcass plucked, you're ready to start disemboweling. Use your scissors to cut around the vent, taking care not to puncture the intestines. Start on the belly side, between the rib cage and the vent and make a shallow incision into the flesh. Use your fingers to pull this open, pulling the meat out and away from the intestines. This will allow you to slip the scissors into the incision and slice around the vent without cutting into the innards. Using your fingers, pinch the vent shut and pull the intestines out and away from the carcass to prevent spilling the contents on the meat. You'll need to stuff your hand into the body cavity to pull it out. You will most likely pull out the gizzard, liver, and gall bladder in one big mess. Remove the neck and feet by cutting through the ligaments that hold the bones together. It is tempting to cut through the bone: but don't! It took me about 40 minutes. Allow yourself plenty of time to set up and get everything you need.



SLEEPING PERFORMANCE



BAZAAR SHANGHART GALLERY

Following up the concepts behind the bazaar compatible space of Paul Devautour, we tried to work with something already existing within the markets system.

Rather than dropping our works into this already working ecosystem, we tried to transfer a part of this market into an artistic context.

By adding only two signs, we transformed a flower shop into a venue of shanghai's famous ShanghART gallery.

Further recontextualization happened online by copying the galleries website, modifying its contents and linking it seamlessly to the original.

For the thought exhibition in the flower store we created an artist, the artists work, consisting only of elements out of the store, as well as site and exhibition related texts.

The website of ShanghART Bazaar Space can be visited at: www.bazaar-shanghARTgallery.com



静物

Intervention to Xinhua Market in Shanghai as part of a project to BCP (Bazaar Compatible Program). 静物 means the term „Still Life“. Iron and copper in contact with vegetables generates electricity that powers the LED. This modest and ephemeral installation is part of a market that face the tireless development and construction of new buildings and may disappear also.

24

LED, ELECTRIC WIRES, COPPER, IRON.



??

TEXT???



TITEL???

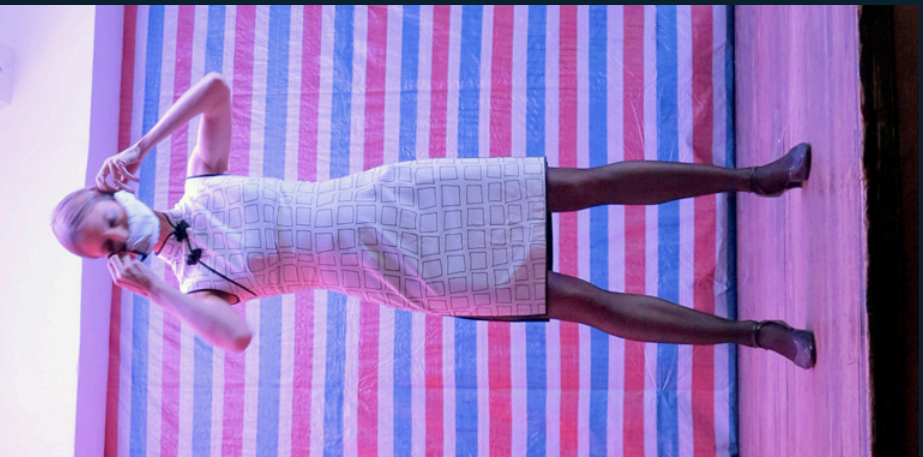
TEXT???



SHANGHAI



FASHION SHOW







- a site compatible Project
Shanghai 2014

The second part of our public presentation in Shanghai took the form of a fashion show entitled MADE IN CHINA for which everybody had things tailored at one of the many affordable tailor shops in Shanghai. This event was hosted by Mathieu Borysevicz at his gallery Bank, MAB Society. In addition to many of the artists from the Bazaar show, Students of the Art Academy Stuttgart who did not make it to Shanghai participated as well. On my last trip with students to the land of the middle, a couple of years earlier, I realized that quite some women went and had garments commissioned from Shanghai dressmakers for themselves for economic reasons after using fashion magazines as templates. This memory popped up during the planning phase of this trip and gave me the idea to ask everybody to have something tailored as an art project at one of these wonderful dressmakers who work fast with great results for modest pay. In terms of content anybody could do what he/she wanted.

The results of these projects were wide ranging and everybody very much enjoyed the experience since I encouraged any kind of production and hinted over and over to not feel obliged to or intimidated by what passes usually as contemporary art. I repeatedly tried to motivate participants to have things commissioned that make sense for their lives and could finally also be worn by themselves including things just copied for economic reasons. Only

in recent years, I have experienced this enjoyment to produce or have clothing made to fit. The potentially pragmatic aspect of it with all its banal but also ideological overtones makes it very exciting.

On one hand, garments of any kind are today mass produced in cheap labor countries and sold for very little money which eliminates barely any competition for individual tailoring since in most cases alone the materials exceed the costs of a final garment purchased in one of these convenient and affordable global fast fashion outlets. In fact, clothing nearly seems to go the way of food and eating habits. Today, in larger cities, less and less people cook their own meals and proper cooking with organic ingredients costs more than food available on every corner in every spot in a city, an office building, a study or work place. Now, fast and cheap food is available and freed from nearly any temporal, social, spatial or normative restraints and let go the same way, today's fixed work places are more and more replaced by temporary, project oriented and/or self-employment jobs and work on line with office spaces in the clouds.

There is definitely a tendency that more and more new fashion acquisitions are barely worn more than 5 times before being replaced by newer once, trendier one's or simply different once since ever fewer people want to step in the same water twice with all the stuff flowing down the shopping. This all

is of course raises miryads of geo-political, geo-economical and environmental questions and hits into the heart of today's global economic realities with all its mega-problems and advantages.

On the other spectrum of this banal and yet very complex aspect, we encounter inescapably the world of designers who are promoted and sold by PR industries and celebrity machines in such a way that they litter all commercial and media surfaces with their seduction, their glamour, their riches and their celebrity culture. This foolish but energizing power of that end of fashion could best be experienced and seen before, during and shortly after the presentation of the garments by the artists themselves which went from impatient nervousness to short lived excitement to quasi post-climactic deflation. Nobody had really any experience with runway lust and conflicting chimerical identifications ran wild. Artists and intellectual of the European tradition - and Germans in particular - , are taught to hate glamour and chic but the sexy appeal of it doesn't go away in spite of all reasoning, of all misery and exploitation behind it. We might denounce fashion and reduce most of it to what it really mostly is - commerce, profits and pollution - yet we go out and purchase just more of it since it does give us a look, in fact many looks.

Without discussing now everybody's results in detail I would like to just point out some of the presen-

tations and productions which ranged from no-production plus presentation of street clothes to the attempt to have very elaborate designs of one's own making with lots of copy / re-contextualizations in the middle. Frédéric Sanchez crossed the stage with his regular street clothes that didn't hint to recent purchases made in Shanghai. Later, we were told that he had ordered a copy of his street clothing he brought from France leaving the tailor with his own garments as a barter which is a very unusual and hard to believe poetic exchange and makes one ask about the quality and provenience of the traded

Quite a different approach to exactly the same presentation, i. e. a walk on the elevated platform with regular, purchased street clothes - was presented by Hélène Deléan who tried to copy and parody more or less exactly the attire in which she saw me over two weeks before the event. It worked really well except that on that night, I showed up with newly tailored completely different looking pants and a different jacket. I did not even get the joke and needed to be initiated afterwards. Cem Cako , a student of mine and graduate of the Royal Academy of Fashion in Antwerp and who has sold already a fashion label, took one of his own very futurist looking complex designs made for a TV presenter in Los Angeles and asked me to have it recreated as if to test the Chinese capacity to copy. He gave me a list of at least 50 individual precise indications but the

dressmaking lady preferred to simply work from the image. I'm still curious to see the result properly presented and photographed by Cem Cako.

Kenneth Dow took an image of a traditional Lederhose made of leather as it used to be common on the country side in Austria, Switzerland and Southern Germany but barely can be seen anymore. Today, they are can barely be seen except on events associated with old traditions. This makes the purchase of these Lederhosen very local if they can even be found, expensive and associated with the stigma of some kind of conservative political and social world view. Dow asked a tailor to have one copied in silk which inadvertently and without any intention or interest rendered it into an object of desire to be marketed and appreciated in New York City's upscale metrosexual and gay fashion scene.

The silk road was also taken by Jan Nicola Angermann and Florian Model, both hoodies wearers who had their hooded sweatshirts copied in a silk, by Jasmin Huber who did the same with her polyester jacket and by Jennifer Ojukwu who request to have her cheap Swedish Fashion Chain shop T-shirt remade in traditional Chinese silk fabric. She was the most prolific shopper on the tour and appeared nearly every day in a new sweater of unexpected designs she purchased there. She did not patronize international chains and their knock offs but stuff that seemed to be made in China's smaller works shops

with ideas freely and sometimes less professionally interpreted from fashion magazines that made it into the country many years ago.

Adriane Liedtke picked a mini skirt of her own wardrobe from her pile of preferred stuff and had it remade in silk. Instead of walking it over the stage, she engaged with a Chinese women in a performance piece that included rice on the floor to which these young, petite and attractive looking women bent down. At that moment I was asked to go behind the stage and couldn't see how the performance progressed and I left with the quite exciting impression they are about to engage with cooked rice in a Chinese rice cup like Geroge Bataille's protagonist played with milk on a tray. Yet a different approach to copying was presented by ilazki who first had her China produced daily jacket copied and used as a cover for her naked top body. That red jacket was lifted and she disclosed an impressive body paint applied by make up artist specialized in traditional Chinese opera themes. The depiction on her bare upper front was a popular representation of Chinese femininity reserved for men actors only.

Monika Ehret's - who had one of her female suits copied for practical and sentimental reasons - took also a different approach and was covering a larger piece of white cotton with hand drawn squares as we know them from minimalism. Out of that regular fabric she had some traditional Chinese dress made.

In addition to the dress she used the same fabric for a face mask since we all had to confront record pollution in Shanghai. The mask was also the subject of the Leslie Moquin who presented a series of commercial anti-pollution face masks that were either left alone or were kind of decorated evoking associations of Middle Eastern facial attire. The mask is also a subject that concerned me a lot since I bicycled even in Shanghai's bad air - hence I was nonstop wearing a face mask. But different to these women, my work consisted of clothing that had facial masks integrated - hence Mask Integrated Clothing, MIC. I stayed away from silk but opted for fine cotton, wool and fake luxurious headscarves. This pollution related work was not conceived before arrival in Shanghai. Hence, the primary fashion presentation consisted of a dozen of copies from a sports jacket I found at my parents attic which my mother was wearing before I was even born. This garment was made with 1960s synthetic materials by KUNERT, a local company in Alpine Austria. For "Outsourcing KUNERT, SYNTHETIC, AUSTRIA, 1960s/2013" different colored stretchable jersey was used.

Wera Buck's work - like that of others - didn't make it in time to the catwalk in Shanghai. She purchased six fake Luis Vuitton bags asking six different artist friends of her to intervene on them. This mimics the practice of Louis Vuitton who engages famous artists in the design process adding addi-

onal value to an already exclusive brand that gets copied. Fakes or copies and originals in China seem to have a much less conflicted co-existence than in the West, something that can not only be observed in the fashion industry. Verena Sprich,

Valentin Leuschel who like Wera Buck and Cem Cako couldn't travel to Shanghai had the quite notorious red velvet rope of Marina Abramovic copied which was convincingly presented as a mini-starring performance on stage by Kenneth Dow. The last presentation come from Verena Sprich who took an original WWII design for a very elegant, contemporary look air-raid shelter outfit by Robert Piguet who worked for Christian Dior and had it carried out in Shanghai. Verena Sprich - and that might applied to the majority of people - will surely remember this trip alone for these gorgeous cape and pants, something that will compensate her somehow for the relative high costs that occurred for all European participants since she will be able to wear this an facto Dior design forever. By the way, it is quite remarkable that this French designer could still engage in this kind of elegant distraction given the ferocity with which WWII like WWI were fought. In the hope that the current new sharing and transfer of power and wealth from the Western hemisphere to the Eastern one of which Shanghai is already a remarkable stunning symbol that is already outshining nearly any city in the world in size and soon in

wealth beauty, glamour is not resulting in the same wars and destructions Europe experienced a hundred years ago. At that time, the former dominating world powers, Britain and France clashed with the then newly emerging industrializing new state of Germany, a tragic chain of events that nobody wants to see as blueprint for any rapid, disproportionate shift in our world power balance.

In spite of the fact that this edition of a Bazaar Compatible Project included artists who are no students anymore, the majority of participants made it to Shanghai as either students of the State Academy of Stuttgart with me in the function of an artist and a professor of sculpture or as post-graduate students of the Ecole Off-Shore directed by Paul Devautour, an artist and French Professor of fine arts of the ENSA Nancy. Both institutions teamed up with the very generous program of SIVA, the art department of Fudan University headed by Professor Hu Jieming who invited us to their campus and produced this publication. To conclude this, I want to thank everybody involved and in particular all institutions and organizations involved as well as all the involved organizers, translators and collaborators at the various sites for these projects of which I specifically want to name Yilan Xia, BCP and Mathieu Borysevicz, Bank, MAB Society.

Rainer Ganahl, January 2014

MAB SOCIETY SHOW

China has always been known for its silk of the highest quality and extraordinary workmanship. In reference to the title of the project, 'Made in China', I developed the following idea: I took my hooded pullover (which, according to the label, was made in China), and went to a tailor to order an exact copy of it. I discovered and chose a yellow silk embroidered with embellishments of dragons and flowers. The color and the pattern stand for fortune and luck in Chinese culture. Ancient Chinese rulers wore this kind of silk: it was exclusively reserved for them. The exclusiveness of the fabric and its cultural importance gives one of the most mundane garments a very special significance. In addition, there's the added irony that it's not real silk, it's an imitation that just seems extraordinarily expensive. But this doesn't mean it was cheap to order the hooded pullover in fake silk. What I could never afford to do in Germany was still a few times more expensive than my sample I ordered a copy of. This piece of work is a unit of contrasts, of fake and reality, of poor and rich, of secular and imperial. It symbolizes a shift of circumstances. It's an illustration of cultural changing, the loss of cultural confidence and identity.



Half American drawer and conceptual artist
KENNETH DOW, homeless with elegance,
reenacts Gordon Matta Clark for Louis Vuitton
made in China artists edition.

Exhibitionist, gender and documentary art film maker,
VALENTIN LEUSCHEL, style icon with ever changing
haircolour develops „the nothing left bag“ for the artists' edition.

Emerging conceptual performance artists duo,
BJÖRN KÜHN and ANNA ROMANENKO, with interest in
scientific art reseach are a perfect match for
Louis Vuitton made in China.
Remember their work with the lynx.

American Performance artist, AMANDA MOORE,
known for her radio show ,the no no nothing'
makes an enlightening friend of the house.

Always colourful painter and drawer,
STEFFEN KUGEL with his ironic small format drawings
loves fake Louis Vuitton.

Playful South German sculptor and painter SÖREN HIOB
brings his very own dreamy world
onto a Louis Vuitton bag made in China.

WERA BUCK

FRIENDS OF THE HOUSE

- Kenneth Dow, Valentin Leuschel,
Amanda Moore, Björn Kühn &
Anna Romanenko, Steffen Kugel
and Sören Hiob for Louis Vuitton
made in China -

I didn't make it to Shanghai but I ordered 6 fake
Louis Vuitton bags, thx Verena and Ken for buying
them at the black market.
Inspired by Louis Vuittons collaboration with
Jayoi Kusama or Richard Prince I asked 6 of my
artist friends to intervene on the bags. Below
I introduce the artists, my friends of the house.
Get a closer look on werabuck.wordpress.com



GERMAN FASHION

The typical southern German leather trousers have become more and more fashionable in the last few years. This can be seen as a result of a new rise of nationalism during the football world cup in 2006 held in Germany.

German nationalists take these pants out of their original context and use them for a political statement only. Fashion, in this case, becomes political. My aim is to criticize these tendencies by using exact the same strategies put into an artistic context. I follow up this trend of wearing leather pants, using typical suit cloth for these genuine working pants, and with that transforming them into an actual piece of fashion.



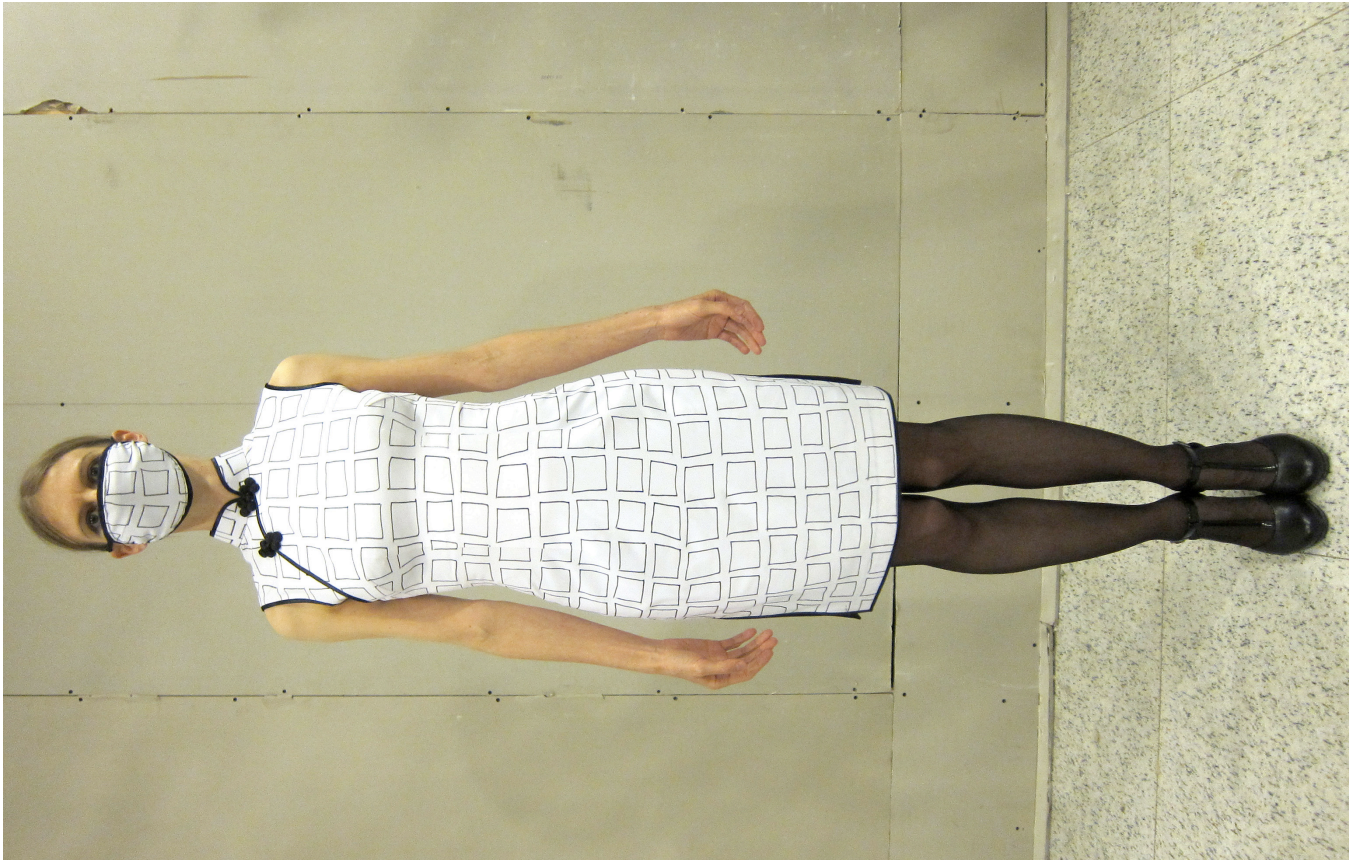
MY BELOVED RED TROUSERS

Lucky to have the chance to get a good and - I will not deny - cheap copy of almost every clothing in Shanghai, I decided, that I wanted a copy of my beloved red trousers I had worn so frequently that they were beyond repairing. Because I liked them so much I was not able to throw them away. I kept them and had hoped for years to find a similar one in a shop at home, but didn't until this trip to Shanghai. Then I thought, that maybe a blazer of the same material and colour would complete a great outfit. So I also brought a copy of a drawing from some german internet business tailor shop that showed a „five-button longblazer for women“ to let it copy as well. The shanghai tailors did a very good job. Both, trousers and blazer are very nice, good quality, suite perfectly and are very comfortable to wear.



CHINESE DRESS, QIPAO

I brought a white cloth to Shanghai and started to handdraw squares onto it everywhere I went. Between maniac, meditation and magic this helped me to deal with the big cities impressions. It became a kind of google map painting without streetmarkers and could also be a skyscrapers windowfront. At the tailor market I had it made into a nice chinese garment. Because of the Shanghai smog situation I added a facemask as suitable accessoire.



JACKET 2.0



JIN

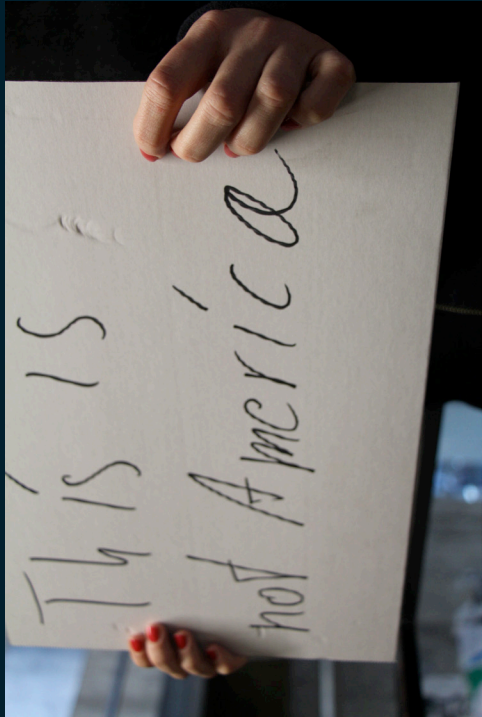
I wanted to talk about the european fear of being invaded by Chinese clothes/ textile trade while Europe is totally implicated in this business. China is represented like a huge “copy-machine”, stealing all originals product and commercializing it on a large scale.

We can't separate the idea of the original from the copy. The copy popularizes the image of the original product and helps it to become famous. As the product is reproduced, the border between the both is erased. It's the reason I copied daily jacket already made in China. In the same time I wore a Opera of Beijing Traditional make up. I wanted to camp a male character for deviate the role of the normative woman model globalized on fashion show. I'm doing a break between the european model of feminity shown as universal and a popular representation of Chinese feminity played only by men.



THIS IS NOT AMERICA

A little piece of you
The little peace in me
Will die
To the ground
So bloody red
Tomorrows clouds
The little piece in me
Will die
For this is not america



SILK HOODIE

The Hoodie was made only out of personal purpose. I just wear hoodies, because everything makes sense. There's a attached hat to cover your neck from cold winds and there's a pocket for your hands.

I copied my favorite hoodie. It's made by Odeus, a former skateboard company which I got sponsored by. The silk was chosen because it's mild on skin and because it's the fabric China is famous for. The hoodie is the connection between traditional fabrics and the western culture. This mix between tradition and western Western civilisation perfectly fits as a description for today's Shanghai.



SIMPLE AND NICE

– Global Solutions

Are you freezing?

Life in cold abandoned buildings in Germany

1. Take a screenshot of a hard plastic chest protector (a lumbar protector in addition is chic)
2. Have it copied by a chinese tailor into a oversize polyester non-woven fabric protector against cold
3. Wear it



FASHION FOR THE AIR-RAID SHELTER

Cape and pants following a design by Robert Piguet from the 1940s, copied at South Bund Soft Spinning Material Market in Shanghai, China in 2013. During the World War II Piguet, a Swiss fashion designer based in Paris, produced clothes that were influenced by political circumstances. In wartime spontaneous air-raid warnings called for a revision on of the female wardrobe. Suits and coats out of waterproof material, practical and warm, with pockets to protect jewelry, money and private papers became a must-have for upper class women. They were easy to put on and comfortable enough for the stay in the air-raid shelters.

At the tailor market, Piguet's design was remade out of Chinese cashmere in iron-grey with a purple, white and grey squared lining. It is worn with a gasmask and a flashlight on a rubber expander slung around shoulders and neck.

